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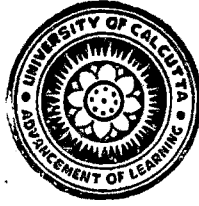
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THE CALCUTTA REVIEW

Vol. III]

APRIL—JUNE, 1972

[No. 4

THE LARGEST AND POOREST UNIVERSITY

By

PROF. SATYENDRANATH SEN

This note has been prepared on the basis of the data made available in two recently published books, —University Development in India, 1970-71 published by the University Grants Commission in 1974, and the University Handbook published by the Inter-University Board, now known as the Association of Indian Universities (AIU) by the end of 1973. The data in the U.G.C. book all relate to the year 1970-71, while the budgetary data as also data on the number of students in different universities in the AIU Handbook relate to 1971-72 and sometimes to 1970-71. We have tried to use data relating to the same year as far as has been possible. But in some cases, a particular set of data *e.g.*, those relating to number of students for 1970-71 has been compared or related with another set of data *e.g.*, those relating to budget estimates for the year 1971-72. For example, while determining the per capita income of a particular university, we have used the data published in the Universities Handbook, both relating to the year 1971-72. But when determining the income per capita for post-graduate students only, we have used data relating to the number of post-graduate students in the U.G.C. Book (which deal only with 1970-71) and compared them with the data relating to budget estimates for 1971-72 (published in the Universities Handbook). The AIU Handbook does not give the data regarding the number of post-graduate students for all universities. There has no doubt taken place a small change in the number of such students in different universities. But the difference will not be large enough to vitiate our conclusions.

According to these data, the total number of students enrolled under Calcutta University including its affiliated colleges was 2,65,182, and the

total budget estimates were Rs. 255,86,350 in 1971-72. The average income per student thus worked out at Rs. 96.5 per year. This way of determining per capita income is not regarded by many people as meaningful as the University does not have to provide full teaching facilities to its undergraduate students who constitute 94 to 95 p.c. of its total student population. This is true with respect to all affiliating-cum-teaching universities, which form the majority among Indian universities. All these universities have to provide full teaching and research facilities to their post-graduate students as in the case of unitary universities, and in addition, they provide a number of indirect services to their large undergraduate students, such as affiliation and supervision of the working of colleges, prescription of syllabi and courses of studies, conduct of examinations etc. While those universities do not provide full teaching facilities to their undergraduate students, they do not also receive tuition and other fees from such students. They collect examination fees and some other charges of similar nature from their undergraduate students. The concept of average income per student thus remains meaningful as between different affiliating-cum-teaching universities. All of them have to provide, in exchange for their income, full teaching and other facilities to the post-graduate students and a limited number of services to their undergraduate students, excluding teaching facilities. Understood in this sense, this concept can be used to compare conditions in affiliating-cum-teaching universities.

In order to make a comparative study of the financial position of Calcutta University and other affiliating universities of the same type, we propose first to take up the cases of Bombay and Madras Universities, our sister universities. Madras had 1.5 lakh students and Bombay a little more than one lakh students in 1971-72. Average income per student of these universities was Rs. 212.5. Fifteen largest universities after Calcutta, viz., Agra, Andhra, Bombay, Gauhati, Karnatak, Kerala, Madras, Madurai, Mysore, Nagpur, Kanpur, Panjab, Poona, Rajasthan and Shivaji Universities are all affiliating-cum-teaching universities and their total student enrolment was 13.74 lakhs. The average number of students enrolled in these fifteen universities was 91,618, which was about 34% of the students in Calcutta University. The average income per student of these 15 universities came to Rs. 188, which was about double of that of Calcutta University. There are eight other universities with more than 100 affiliated colleges. Their average student strength was 91,561. Their average income per student was Rs. 233 which was also more than double of that of Calcutta University. The organization of all these universities is the same as that of Calcutta. They have a large number of affiliated colleges conducting mostly undergraduate teaching as also a number of Post-graduate Departments and Colleges. The sources of their income are also the same as those of Calcutta.

Let us next take the case of the State Universities in West Bengal

of which the number was five excluding Calcutta University. The total number of student enrolment in these universities (Burdwan, North Bengal, Jadavpur, Kalyani and Rabindra Bharati) was 92,645 in 1971-72 and their aggregate income was Rs. 388.62 lakhs. The average income per student came to Rs. 419, about 4 times the per student income of Calcutta University. It may be argued that this comparison was unfair as two of these universities belonged to the category of unitary universities (*i. e.*, Jadavpur and Kalyani), and these and Rabindra Bharati University virtually have no affiliated colleges of the type of Calcutta University. We may compare Calcutta University with two other affiliating-cum-teaching universities of West Bengal (*viz.*, Burdwan and North Bengal). The total number of students enrolled in these two universities was 82,848 in 1971-72 and the average income per student was Rs. 122 as compared to Rs. 96.5 in Calcutta University.

Among the neighbouring States, the average income per student of affiliating-cum-teaching universities in Bihar (Bhagalpur, Patna, Magadh and Ranchi) was over Rs. 366. The amount was Rs. 325 for the two affiliating universities of Assam (Gauhati and Dibrugarh). In three such universities of Orissa (Utkal, Berhampur, Sambalpur), the average income per student came to Rs. 418. In the State of Kerala, which generally holds a record for spending the largest proportion of its aggregate revenues on education as compared to other States, the average income per student in the case of its two universities came to Rs. 215.7.

So it is quite clear that, compared to other affiliating-cum-teaching universities, Calcutta University has to finance its activities with a much smaller amount of funds. This will also be the case to a much greater extent if we compare it with the unitary universities. There is of course one important difference between Calcutta University or any other affiliating-cum-teaching university and the unitary universities, as has already been noted. The latter have to provide full teaching facilities to their undergraduate students in addition to conducting their examinations. In the case of affiliating-cum-teaching universities, undergraduate students pursue their studies in their colleges which thus provide teaching facilities to them in return for the fees paid by them and Government grants if any. So in order to have meaningful comparisons, it is necessary to get figures of incomes of colleges and add them to the income of the University. Unfortunately such data are not available, and so an accurate comparison between the per capita incomes of these two types of Universities is not possible.

We may, however, make an attempt at estimating the incomes of colleges under Calcutta University on the basis of student enrolment. In 1971-72, these colleges admitted 2.53 lakhs students. Assuming that on average about 10 p. c. of these students would not pay their fees (free and half-free studentships, dropouts and others); the total number of fee-

paying students would then be 2.28 lakhs. The rates of tuition fees generally vary from Rs. 10 to Rs. 16 per month. Taking the mean of these figures, and assuming that payment of other kinds of fees like development fees, sessions fees etc. would not exceed Rs. 40 per year, each student can be taken to contribute about Rs. 200 per year to his or her college. Colleges under this University would then receive about Rs. 4.55 crores per year from their students. If we include the amount of grants-in-aid given to the colleges under Calcutta University by the State Government in 1971-72, (Rs. 2.91 crores on the basis of figures received from State Government sources), the aggregate incomes of these colleges would amount to Rs. 7.46 crores in 1971-72. If we add the income of Calcutta University to this total and divide it by the number of students, average income per student including incomes of colleges would be Rs. 377. These estimates are all on the high side. The proportion of students who does not pay fees would on average be probably higher than 10 p c. Grants by the State Government have in other years been on a smaller scale.

On the basis of these calculations, one may fix the average income per student including incomes of colleges at a maximum of Rs. 380 per year. So Calcutta University and its colleges get about Rs. 380 per student to provide teaching and other facilities to all their post-graduate and undergraduate students. This puts the university on a par with unitary universities. What incomes do the latter universities receive for performing the same functions? Income per student was Rs. 481 for Delhi University and Rs. 1,407 for all the Central Universities which are unitary in structure. The latter figure includes data relating to Nehru University which had only 276 students in 1970-71 and an income of Rs. 111.83 lakhs in 1971-72. If we exclude data relating to Nehru University as that University has just started working, average income per student for other Central Universities came to Rs. 895 in 1971-72. This naturally raises the question whether such high per capita expenditure to be found in the case of Central Universities is justified. There is no evidence to prove that the average product of these universities was in any way superior to that turned out by the affiliating-cum-teaching universities. Nor is it possible to show that any one of these universities has served, and is serving, as a model to other universities of this country. They may be models in some other fields; they are at least not models of academic excellence.

West Bengal also possesses with the exception of Visva-Bharati, two unitary universities—Jadavpur and Kalyani. The average income per student of these two universities was Rs. 4,245 as against Calcutta's Rs. 380. Since expenditure is co-related to income, it will not be wrong to conclude that more money is being spent on the education of an average student of Jadavpur and Kalyani Universities than is the case with a student pursuing the same courses of study, either in a college or in a University Department under Calcutta University. Let us hope that there is enough justification

for this differential treatment, and that there is no difficulty in proving that the average product of these two comparatively affluent universities is superior to that of the Calcutta, Burdwan and North Bengal Universities.

It is time to do some re-thinking about the place of unitary universities in the Indian University system. There is a general feeling that affiliated-cum-teaching universities are not natural organisations and unitary universities are supposed to be better institutions. Why and how of this argument are yet to be proved in our country. Whatever may be the importance or contributions of the unitary type of University in other countries of the world, let us have some assessment about their cost, working and achievement under Indian conditions. Two facts are important in this connection. One is that, in absolute numbers, we have to provide facilities for higher education for a very large student population. There is a heavy demand for that commodity, whatever we may think about its quality and the justification for the existence of so much demand for it. I have often to face the question as to why we have allowed the admission of so many students into colleges and universities in view of the extent of educated unemployment in this country. We have to plead our inability to stem this rush and we have yet to meet any concrete proposal as to how to divert the students away from colleges and universities except some vague talks about the need to introduce vocational or professional education. The second fact is the inability of the Governments, Central as well as the State, to allot large funds for the development of education, to say nothing of higher education. Given these two basic facts, is there any justification for the unitary universities in this country? The total income of 12 unitary universities, Aligarh, Allahabad, Annamalai, Banaras, Baroda, Jadavpur, Jodhpur, Kalyani, Kurukshetra, Lucknow, Roorki and Visva-Bharati, which were looking after 96,016 students amounted to Rs. 17,75.08 lakhs in 1971-72. The total income of 15 affiliating-cum-teaching universities (we have included only largest 15 affiliating universities excluding Calcutta University), amounted to Rs. 2586.02 lakhs only with an aggregate student enrolment of 13,74,273. The average income per student was Rs. 1,848 for unitary universities and only Rs. 188 for the affiliating universities. Moreover, as much as 90% (if not more) of the incomes of unitary universities came out of Government grants (U. G. C. as well as the State Governments), whereas such grants formed less than 50% of the incomes of the affiliating universities. In other words, in terms of the use of public funds, an average student in a unitary university is getting the benefit of expenditure of much larger public funds than is the case with an average student pursuing his or her studies in an affiliating type of university. We quite appreciate the argument that this statement of the amount of public funds spent on the students of affiliating universities does not show the correct position as colleges also received grants-in-aid from the State Governments and the U. G. C. Here also, this cannot be known because of the lack of data on the

amount of State Government grants to affiliated colleges in State Universities. Let us hope that in future the U. G. C. will collect these data from the State Governments and publish them so that all of us can form a correct picture about the relative investment of public funds on the education of students in unitary and affiliating universities.

In any case it is quite clear that a much larger proportion of public funds is being spent on students of unitary universities than is being done on students of affiliating universities in general. The unitary universities have been established in this country for quite a long period. The first, Allahabad University, was set up as early as 1887, Banaras in 1916, Aligarh and Lucknow in 1921 and Annamalai in 1929. We have, therefore, enough time to evaluate their work or achievements, vis-a-vis the affiliating universities. Is there any evidence to show that the average product turned out by these universities during all these years is superior in any way to that of the older affiliating universities, viz., Bombay, Calcutta, Madras, Mysore or Punjab? Is there any evidence to show that the quality of research output of the unitary universities of this country is better than that of the affiliating universities? Can we say that the unitary universities have succeeded in attracting to themselves teachers of much superior attainments than is the case with the old affiliating universities? Wherein lies the superiority of this type of university under Indian conditions over that of the affiliating universities? In terms of student indiscipline and disturbances, is there much to choose now between Banaras, Lucknow, Delhi and Allahabad Universities and most other affiliating universities? Is there anything to show that teacher-student relationship is better in (say) Jadavpur and Kalyani Universities and worse in Calcutta and Burdwan Universities? Is there anywhere such a marked difference in the two University systems as to justify the large differences in the allotment of public funds that are being spent on these two types of Universities? Can our country afford these expensive universities and starve the really significant ones? It is time that we stop importing uncritically ideas from other countries without regard to the realities to be found in this poor country like importing higher capital-intensive techniques in a country that has an excessive labour population.

Let us next consider the question of distribution of State Government grants as between different universities. In the case of five other State Universities in West Bengal (excluding Calcutta), the average income per student worked out at Rs. 419 out of which Rs. 191 came from the State Government. The amount of grant received from the State Government by Calcutta University was only Rs. 41 per student. So the State Government has been spending Rs. 41 per student of Calcutta University (excluding grants given by the State Government to the affiliated colleges), and Rs. 191 per student of the other five State Universities. The grant given by the State Government to the two other affiliating-cum-teaching

universities in West Bengal, viz., Burdwan and North Bengal was Rs. 95 per student against Rs. 41 per student for Calcutta University. In calculating these per student income for these three universities of the same type (Calcutta, Burdwan and North Bengal) grants given by the State Government to all affiliated colleges have been excluded. The amount of grant per student in the case of the two unitary universities of the State (Jadavpur and Kalyani) was about Rs. 3,488. It may be argued that this comparison is unfair as the State Government has to give grants to Jadavpur University to meet the cost of its engineering students, whereas the expenses of running the Sibpur Engineering College under Calcutta University are borne entirely by the State Government. For the sake of argument let us assume that the management of the Sibpur Engineering College has been transferred to Calcutta University for which the latter is paid Rs. 40 lakhs annually by the State Government (the amount now roughly spent on Sibpur College). The amount of grant would then come to Rs. 55 per student in Calcutta University and Rs. 165 if we include the grant of Rs. 2.91 crores given by the State Government to affiliated colleges under Calcutta University as against a little less than Rs. 3,270 per student in Jadavpur University. Moreover, this sort of comparison would be unfair to Calcutta as that University has to spend considerable amount of money on conducting examinations of more than 2.50 lakhs under-graduate students (as against Jadavpur's 2614 under-graduate students) as also to maintain the Department of Inspector of Colleges for enforcing its statutory obligations to the colleges, and there is also no doubt that a large part of its expenditure on the Registrar's Department and other administrative departments of Calcutta University had to be incurred on account of its under-graduate students.

Thus Calcutta University which is the seniormost as also the largest among Indian Universities is at the same time one of the poorest universities of this country. Its low income is to a large extent due to the very modest grant it receives from the State Government. As an ex-Secretary of University Grants Commission explained to the writer on one occasion, "Your University is the *duo queen* of the State Government". Though a non-Bengali he was quite familiar with the folk tales of Bengal. As a consequence of the receipt of comparatively small grants from the State Government, the proportion between total income of Calcutta University and its income from student fees (tuition as also examination fees of all types) came to 78%, the highest level for any Indian University which was saddled with the responsibility of teaching about 14% of all post-graduate students of Indian Universities. This University was also fortunate in receiving large private endowments unlike many other Indian Universities. But incomes from these endowments as also from all other sources including State Government and the University Grants Commission constitute only 22% of its total incomes as against 80% in Mysore, Kerala,

Bhagalpur and more than 60% in Karnatak, Calicut, Burdwan, North Bengal, Osmania Universities, etc.

The consequences of such low incomes are writ large over the whole structure and activities of the University. In terms of space or area it has probably the lowest accommodation available to any other Indian University. This University does not possess any additional plot of land where it can expand its developing Departments, now bursting in their seams under the pressure of increasing number of students. Several years ago when it requested the State Government for allotment of some acres of land in the Salt Lake area, it was asked to pay the price like any other customer, a price which the University could not pay out of its meagre funds. When it approached the Education Department for grant-in-aid for the purchase of the plot of land it was just put off with the usual reply of lack of funds. So like all poor persons Calcutta University has not been able to buy any plot of land to build its humble buildings. Secondly, this University has been facing great handicap on account of lack of sufficient accommodation for its various departments of teaching. The University College of Commerce which is the largest Post-graduate Commerce College in this country, is not functioning properly as it has to confine its classes, research and other activities to a small number of rooms in the Asutosh Buildings, which is already overcrowded. We badly need land as well as a building to house that College. A separate Department of Sociology, a long standing need of the University, cannot be started because there is no accommodation available in the Asutosh Buildings or anywhere else. The attempt made by the University to acquire the old residential building of Raja Rammohan Roy to house this Department failed because both the State Government and the Central Government refused to help the University with funds. The M. Lib. Science Course and the Masters' Degree Course in Journalism cannot be operated effectively for lack of accommodation. At the present moment the most serious need of the University is to have a building large enough to house all sections of the Controller's Department. That department which has to handle the largest number of examinations ever conducted by any University with the largest number of candidates has been functioning from three different buildings, distant from one another with only one connecting link, the telephone, about which the less said the better. The Mukherjee Enquiry Committee on the working of the Controller's Department recommended that in order to secure better co-ordination of work, the three sections of the Controller's Department should be to used in one building. That is not possible until a new building is constructed, for which, again, the University needs both land and funds,—two things that this University does not possess.

Apart from land and building, the University has not been able to employ a sufficient number of teachers for its large Post-Graduate Departments. According to the U. G. C. Book the staff-student ratio in University

Departments and University Collēges was 1 :20.8 in Calcutta University in 1970-71. It was 1 :12.2 in Bombay, 1:6.9 in Madras, 1 :10.9 in Andhra, 1 :18.8 in Panjab, 1:8.9 in Kerala, 1 :18.5 in Mysore, 1 :8.1 in Burdwan, 1 :10.5 in Jadavpur, 1:11 in Kalyani and Mysore, 1 :19.8 in Delhi and 1:11 in Aligarh and Banaras. In other words, Calcutta has one teacher for every 21 students, while Madras has one teacher for every 7 students; Burdwan one for every 8 students, Kerala one for every 9 students, Kalyani, Andhra and Jadavpur have one teacher for 11 students. So as compared to many other universities of this country, Calcutta University's Post-Graduate Departments are comparatively under-staffed mainly due to the poverty of the University. For example Calcutta has only 171 teachers in all its Science Departments with the largest number of subjects and students as against 191 in Jadavpur, 232 in Delhi, 322 in Osmania, 261 in Patna and 217 in Rajasthan. Another interesting consequence of its poverty has been the fact that the University has to depend to a large extent on lecturers (who carry the lowest scales of pay among University teachers) as compared to many other universities. The proportion of Professors and Readers to the total number of University teachers is only 18% for Calcutta as against an average of 24% for all universities and 37% in Bombay, 34% in Madras, 37% in Delhi, 30% in Burdwan, 26% in Jadavpur, 27% in Panjab, 32% in Poona, 36% in Kerala and 25% in Mysore. In the Arts Faculty, the number of Professors and Readers to the total number of University teachers in that Faculty was only 15% in the case of Calcutta and 25% in Mysore, 32% in Delhi, 42% in Madras, 51% in Bombay, 22% in Jadavpur and 33% in Burdwan. In the Science Faculty, the proportion of Professors and Readers to total teachers in that Faculty is only 20% in Calcutta as against 43% in Delhi, 54% in Bombay, 44% in Madras, 36% in Andhra, 31% in Burdwan, 50% in Osmania, 32% in Panjab and 36% in Kerala. Not only are the higher posts smaller in number as compared with many other universities, but some of these higher posts, especially those of Professors, had to be deliberately kept vacant for a considerable period of time on a number of occasions for reasons of economy, or lack of funds. All these facts have obvious consequences on research and teaching as well on the morale of the teachers.

Another direction in which Calcutta University is falling backwards is with respect to its library. There was a time when Calcutta University Library held the pride of place among all university libraries. Its collections are highly valuable in certain lines. But because of the paucity of funds, it has not been able to add proportionate numbers of books. In 1971-72 Calcutta University added only 9,185 volumes to its library while Delhi added 24,710 volumes, Banaras 23,328, Aligarh 19,790, Mysore 18,005, Bombay 12,661, Allahabad 12,428, Bangalore 11,541 and Madras 11,007 books. Calcutta University Library now occupies only the 4th place among University Libraries in this country. Banaras now occupies the pride of

place followed by Aligarh and Delhi. At the rate at which Calcutta is falling behind in the rate of annual additions, its Library would soon lose its place to Bombay and Mysore, regarding the number of books while the number of its students is increasing almost every year.

There are many other sections where the University has been unable to increase its staff in proportion to the rising work-load due to the expansion in the number of its students. To give one such concrete example, the number of assistants who used to write about one lakh Diplomas and Certificates during a year is now unable to complete their work when the number of Diplomas and Certificates have risen to nearly three lakhs. As a result, the University has to default heavily with regard to the distribution of Diplomas and Certificates. The University is unable to add to its staff not only on account of the lack of funds but also due to the lack of accommodation, which is again the result of its poverty.

There are many things for which students, teachers and the general public are rightly critical of the working of this University, which was once the premier University in this country. But very few of them take into account the great burden which this University has been called upon to bear during the last decade, as compared to the years of its glory, with so inadequate funds. It is really absurd to have a University of this size. It is still more absurd to force it to function below the poverty line.

Calcutta and other affiliating Universities, 1971-72.

Name of the University or universities				Average income Per student (in rupees)
1.	Calcutta	..	..	96.50
2.	Bombay & Madras	..	..	212.50
3.	15 largest Universities	..	..	188.00
4.	8 Universities with 100 or more colleges	..	..	233.00
5.	Universities in Bihar	..	..	366.00
6.	Universities in Assam	..	..	325.00
7.	Universities in Orissa	..	..	418.00
8.	In Kerala	..	..	215.70
9.	Burdwan & North Bengal	..	..	122.00
10.	Delhi	..	..	481.00

Unitary Universities & Calcutta (Calcutta University's income includes estimated incomes of colleges) 1971-72

1.	Calcutta with colleges	..	..	380.00
2.	Central Universities (except Nehru University)	..	..	895.00
3.	12 unitary Universities	..	..	1,848.00
4.	Jadavpur & Kalyani	..	..	4,245.00

SOME SALIENT FEATURES OF CATALOGUING ART EXHIBITS IN MUSEUMS

G. C. CHAULEY

Etymologically a catalogue means a list of things arranged alphabetically or under classified group headings. It originates from the Greek word 'Katalogos'; from 'Katalegen' to register, enrol, again from 'Kata'—completely, 'legen'—to reckon, relate etc.

In different books it has been differently described and in the field of its use also we can notice its variation, as for example the catalogue of books or library catalogue is completely different from that of Museum Catalogue.

The description of catalogue in different books are as follows :—

1. A list of enumeration, generally in alphabetical order, of persons, things etc. and particularly of the contents of a museum or library. A catalogue raisonné is such a list classified according to subjects or on some other basis, with short explanation and notes. (Encyclopaedia Britannica).

2. A book or pamphlet containing such a list, together with other informations, as University, Library or Museum catalogue. (Websters New Int. Dictionary).

3. A list of books which is arranged according to some definite plan. As distinguished from a bibliography it is a list of books in some library or collections. (Introduction to cataloguing and Classification of Books by Margaret Mann).

But in modern usage the term 'Museum catalogue' does not mean a mere list, all data relating to a particular historical or archaeological find are now included in a modern and comprehensive catalogue. Cataloguing is a type of documentation without which archaeology cannot flourish. From a scientific standpoint, archaeological objects are treated as human artifacts representing the civilisation of a specific period of historical development.

For reasons stated above, a catalogue is not a mere list but a kind of organised recording of data based on identification and research. The list of objects in museums is to be recorded in the museum's Accessions Register. For research and related archaeological studies all museums keep independent catalogues. These catalogues are tools of research for scholars and students. The printed catalogue issued by a museum is usually based on the handwritten or typed catalogue maintained by the museum.

Modern Museums keep catalogues in three basic ways. Catalogues could be kept in the form of a bound book or register. It can also be kept in the form of loose-leaf sheets placed inside a binder. The most modern practice, however, is to keep the catalogue in the form of cards of uniform size. It has now been observed that the last method of maintaining the catalogue is the best one. Because it gives the greatest scope of flexibility. So, whenever required, the relevant corrections can be made in the catalogue by removing the incorrect cards and replacing those by correctly filled-in entries. Moreover card catalogues enable the cataloguer to select and pick up relevant cards whenever necessary.

History of Archaeological cataloguing in India is quite old. It started in the year 1849 when Dr. R. L. Mitra was entrusted to catalogue the 'curiosities' in the possession of the Asiatic Society of Bengal. The catalogues compiled by Anderson, C. I. Rodgers V. A. Smith, and Jhon Allan who wrote and published excellent catalogues for the Museums of India during the last quarter of the 19th and first quarter of the 20th centuries are famous for high standard and comprehensiveness. The catalogue of coins by C. I. Rodgers of the Lahore Museum and the catalogue compiled by Whitehead are notable. The catalogues of the Victoria Memorial Hall, Calcutta, published between 1911 and 1936 is also commendable. Miss Gladstone-Solomon's Brochures on Indian paintings, sculpture and coins and the Catalogue of Prints of Old Bombay published by the Prince of Wales Museum and Victoria and Albert Museum are also quite noteworthy. The achievements of Madras Museum as exemplified by the catalogue of its pre-historic collections by Bruce-Foote is enormous. It is one of the basic source-books of Indian pre-history. The catalogue of Indian Bronzes by F. H. Gravely and T. N. Ramchandran are notable. P. Samba Murthi of Madras Museum and Sourendra Mohan Tagore of Calcutta compiled catalogues of musical instruments in the Madras Museum and the Indian Museum. These are specially notable for their peculiar subject-matter. The catalogues prepared by Rev. C. F. Endrew of the rare paintings of Central Asia, formerly kept at the Central Asian Antiquities Museum, New Delhi and the Mathura Museum's catalogue by J. Ph. Vogel and V. S. Agarwala and Pandit Hirananda Sastry's catalogue of Lucknow Museum and the catalogues compiled by Pandit N. K. Bhattasali of Dacca Museum and Akshoy K. Maitra of Varendra Research Society are also of very high standard.

So we can see that the compilation of Museum catalogue has a fairly old history behind it in India. Many Museum Conferences in the past (1907, 1912 etc.) stressed the need of uniform and better cataloguing rules for archaeological objects. But so far no strictly uniform system has evolved. Some commendable work in this respect has been done by the Archaeological Survey of India which controls a large number of

Archaeological Museums in India. In addition to this, new catalogues are maintained by the National Museum, New Delhi; Prince of Wales Museum, Bombay and Indian Museums Calcutta. Some of the leading Museums of the country also contributed much towards the development of advanced and correct procedures. The situation is also eased by the publication of excellent catalogues for Indian Art exhibitions held abroad.

A. *Numismatics* :

Before going into the details of publication of Museum catalogues we must note the peculiarities of catalogues of Archaeological finds. It is best that we should start with Numismatics. A coin is scientifically known by the following data—(a) dynasty, (b) ruling king, (c) date, (d) metal, (e) weight, (f) size, (g) method and date of acquisition, (h) find-spot or locality etc. without which it is very difficult to know the historical character of coinage. In addition to this, in a modern detailed catalogue adequate note should be taken of any peculiarity in the coin in respect of pictorial depiction, markings, monograms and legible and illegible legends. But a mere listing of the abovementioned details is not enough until we add a descriptive account of a coin which gives the scope for comparative study etc. It must be noted that coins are made of various metals and combination of metals. Numismatists have developed some conventional symbols for noting coins of gold, silver, copper, electrum, and pewter. These symbols should be appropriately chosen and carefully used. All measurements and weights of coins should refer to a common unit.

B. *Gems and Precious Stones* :

Catalogue of gems and other precious stones present some peculiar problems. Here we may refer to the standardized sheets used by Archaeological Survey of India for this purpose. The class of gems or precious stones, its style or schools revealing its historical data, its use and find-spot, the physical nature of the material of which it is composed. These are noted at the first instance. The weight of gems and precious stones are usually given in carats or 'Ratis' in Indian method. The size of the specimen and refractive index is also noted down for the purpose of proper identification. Inscriptions, if any, as usual in the case cameos and medallions or pectorals are also to be noted carefully. Any pictorial depiction on the gems should be included in the description. Cross-references to printed sources are also noted here. It is desirable that the Archaeological Survey of India's practice regarding gems etc. should be followed by the other museums of the country.

C. *Metal Crafts* :

Objects of metal and metal crafts present some additional problems. Here the mode of decoration should be carefully noted down. It must be

said whether it is decorated by repousse method, damascened, use inlays of Bidri or Filigree type because the method of decoration reveal in many cases the locality to which a craft-object belongs. It also provides a guidance for determining the age. Regarding metalware some other things are also required to be taken note of. This consist of the fact that a metal vase, ewer, scent-bottle or lamp may have more than one part. For this reason in the catalogue it should be mentioned whether a particular object has all the component parts or not. When refering to inlays the cataloguer must mention whether the material of inlay is gold, silver, copper or brass without failing to mention the basic type of material on which the inlays are applied.

D. Potteries :

Potteries and all kind of ceramics are required to be catalogued carefully. Potsherds are found in large numbers. Even then a selective catalogue of important potsherds have tremendous Archaeological significance if they show characteristic types of designs and painted decorations. In some cases, the shape of the pottery is important for determining its use and other historical data. This can be beautifully brought out either with the help of a photograph or a proper type of line drawing showing the thickness of the pottery fabric, details of its decorations which are important archaeologically. The colour of the pottery fabric should also be noted down along with its probable method of firing. Potteries are fired in different methods and much of the process of firing determines its colours due to oxidation (reddish colour) or inverted firing (black colour). If there is any slip it should be mentioned accordingly and it must be noted whether the pottery belongs to the truly glazed class or not. The ferruginous or organic content of the clay, the presence or absence silicious sands etc. determine the nature of potteries of various class. In full-scale cataloguing these points should also be mentioned. Sometimes, potteries contain beautiful designs on their body. For stylistic correlation these designs are studied by archaeologists for forming an idea of their cultural associations. It is required that the designs should be enlarged and shown within a small square or rectangular area of uniform size as done in several cases in Mr. Starr's excellent book on the comparative study of 'Indus Valley Pottery'.

E. Miniature Paintings :

In India we have a large number of miniature paintings in Archaeological museums of the country. Besides this, we have some easel and oil paintings mostly belonging to the British period. Cataloguing of paintings require a minute study of their nature and content. Paintings of all kinds use different types of materials like paper, cloth or silk, canyas, wood etc. The first thing to be noted in a printed catalogue

is the type of material on which the painting is done. After this, the next important is the medium of colour. This medium would consist of oil water and gum etc. Next thing to be noted should mention whether the painting is done in water-colour or oil-colour. In case of miniatures it must be mentioned if possible, the name of the manuscript to which a particular painting belongs. Miniature painting must be carefully examined for any seal of ownership. Sometimes it is found in the case of Mughal miniature. Paintings of the mediaeval period occasionally show, written material along with the picture. In a bound catalogue this should also be noted with the particular style of calligraphy. Indo-Islamic miniature paintings contain written portions in Naskh, Nastaliq, Thulth and, very rarely, Kufic styles. The subject of the paintings require a detailed description consisting of proper identification of the main subject and the locale. In the case of miniature paintings we are faced with the problem of drawings on both sides of a piece of paper. Miniatures are also found on wood, leather or papier-mache. In some cases manuscript covers also show painted and engraved decorations. The cataloguing of these also require similar careful study in the same lines as described above. For oil paintings, besides the size of the painting itself, the size of the ornamental frame and their decorations are required to be separately noted because frames for oil paintings are costly things and they give us an idea of the decorative craft of a particular age. Both in the case of oil paintings and miniatures we cannot ignore the name of the artists or painter. But unfortunately in cases of early mediaeval miniatures the name of the artist is conspicuously absent in majority of the cases.

F. Sculptures : Stone-Bronze-Terracotta :

Sculptures of all kinds require more or less similar types of treatment in a modern museum catalogue. In this respect, we may take note of the general catalogue-card entry heading of Archaeological Survey of India, Prince of Wales Museum, Bombay and National Museum and Salarjung Museum. These include such information as material, category, or class, size, provenance, period, dynasty, short description and height, weight and depth.

In the case of stone sculptures the character of variety of the stone used requires to be mentioned. The varieties used in India are grey or redsandstone, basalt, inferior trap stones, soap stones, sand stone with mottled marks, blue schist stone etc. In Indian Archaeology we often come across sculptures with Inscriptions requiring a faithful record.

Terracottas are found in the form of small figurines, small and thin plaques, solidly modelled sculptures or hollow figurines, children's toys, rattles and the like. They are also available in the form of Architectural plaques of heavier weight and size. For these reason, Terracottas require a more detailed information regarding the method of manufacture and the

purpose of use. Bronzes cast in India are generally manufactured in the *cire-perdue* process known in Ancient India as *Madhuchehhistai vidhana*. There are two kinds of *Cire perdue* casting—(1) *Cire perdu* solid casting and (2) *Cire perdue* hollow casting respectively known in the Indian *Silpa Shastras* as “*Ghana* (solid) and *Susira*” (hollow) forms of casting. While describing an object of bronze its method of casting must be noted. Sometimes sculptures made of less costly metals are covered by silver or gold gilt which should also require proper mention in the catalogue. In all cases of sculpture, the general state of preservation of a particular object should be noted down in the museum catalogue including the existence or absence of stable patina and disjointed or broken parts etc.

G. *Seals and Sealings* :

The problems connected with the cataloguing of seal and sealings are similar to those presented by coins.

H. *Weapons and Armoury* :

Weapons of war and chase presents slightly different problems. In the case of the weapon it must be noted whether they are recovered in full or in part. In noting down the size of the weapons like swords and daggers, the measurement is taken separately (length wise) of the blade and the handle. The next measurement is taken about the thickness and width of the blade. In many occasions only a single portion of the weapons is found. Decoration on the handle of swords and daggers, the barrel and the butt of a firearm should also be noted. Size of the bore, muzzle-types on the basis of the ability to throw out bullets form an important element in the case of cataloguing of modern firearms. Sometimes, early types of muskets present peculiar problems of their own and this should better be solved with the help of a competent expert on musketry. Manipulation of weapons is an important question which comes up in the mind of viewer. Therefore, modern museums should show in the catalogue accompanying pictures and photographs showing the use and handling of weapons.

I. *Manuscripts* :

Many Indian museums possess wide varieties of precious manuscripts which require a careful treatment. In this respect we may be profitably guided by the excellent catalogues of manuscripts kept at the Khudabaksh Oriental Library in Patna or the more recently published catalogue of manuscripts shown during 26th International Congress of Orientalists (Jan. 4-11-1964): ‘An exhibition of selected manuscripts from Indian collections, National Museum, New Delhi, 1964.’ In a manuscript catalogue, besides the information as to the material and physical make up of the manuscript, the following should also be noted down :—

- (a) Name of the manuscript
- (b) Its language
- (c) Date
- (d) Author
- (e) Script
- (f) Quotation from the opening and closing lines (colophone recording date etc.)
- (g) The name of the writer and copyist found in the colophone or *pūspikā* if available.

So far we have described in a general outline the technical problem of cataloguing in Archaeological museums. The problem of publishing a museum catalogue requires to be mentioned at this stage. Published catalogues are of two types. Catalogue of permanent exhibitions of museum is scholarly in nature. While the catalogue or travelling or temporary exhibitions are more or less ephemeral in nature containing a simple list of objects shown. All published catalogues involve selective cataloguing. Publication of good printed catalogue depends on the museum's ability to keep fully documented catalogue-cards for its collections. In many cases, at the first stage, all the catalogue cards for specimens which are contemplated to be included in the published catalogue are sorted out and then duplicated after a minute examination. Then only the notable and worthy specimens for publication are photographed in the proper manner. The cataloguer then settles down to prepare the general introduction to the catalogue. Sometimes this general introduction is divided into separate introductory chapters and placed in the beginning of the published book. In many modern catalogues of the West the main body of the catalogue is prepared by taking the photographs of original catalogue cards and they are directly printed by offset process and other methods. But this is a very costly procedure and can seldom be adopted by Indian museums. Catalogues, like many other publications, are in need of good cover or casing, papers, title page, forward, introductory content, and list of plates and other illustrations. Published catalogue of all permanent exhibits should be on durable paper. But this does not mean that costly but thinner papers should be used because it hinders easy handling.

The catalogues of temporary exhibition offer a different problem. Inclusion of a plan of the exhibition-space for the guidance of the visitors should be a special features of this catalogue. Catalogues of temporary exhibitions should not be so expensive as to defeat its purpose. It must be sufficiently low-priced so that people may buy it freely.

The accession number, the classification or catalogue number, the number of the photo-negative, and various other kinds of numerical signs as to the object's location in the museum are usually incorporated in all

catalogues published or unpublished. Here, we are not concerned with the technicalities of museum numbering and documentation. But it must be remembered that we cannot totally do away with markings which help us to identify and locate an object.

In the printed book form these numbers are usually given on the left side margin of the page. They are necessary but they should not over burden the core of the catalogue.

ADMINISTRATIVE REFORMS IN INDIA

BANGENDU GANGULY

The art of administration is one of the earliest products of human civilization. But the nature of administration in a modern state is radically different from that in the ancient world. The nature of administration at any stage of society is the function of several variables which, in their turn, are ultimately dependent on the economic structure of the society. Administration is a dynamic quantity which varies in time and space.

The dimensions of administration are much wider today than in the earlier phase of capitalism. The main reason for the expansion of administration during the last hundred years is undoubtedly the enormous increase of state intervention in economic affairs. The state today is, of necessity, much more than a policeman and a tax-gatherer. It is an extremely complex apparatus with numerous economic functions.

The sphere of the state in India has been increasing since the middle of the nineteenth century. The British Government in India had to perform two main tasks after the formal assumption of power by the Crown. It had to strengthen its own security. Secondly, it had to protect the interests of the British millocracy. The government, therefore, had to build up a strong administrative apparatus spread over the whole country and take necessary steps for the development of railways and other communications.

With the growth of the railways and the plantation industries there was a rapid expansion in the investment of private British capital in the second half of the nineteenth century. British banking also grew in India in the nineteenth century and a series of Acts for regulating the banks were passed particularly in the second half of the century. The establishment of railways and the accumulation of sufficient savings in the hands of the Indian merchant class made possible the creation of the Indian-owned modern industries. Industrial development up to 1914, however, was extremely slow. But after the beginning of the first world war the British Government realised the need for industrial development in India¹. Between the two world wars there was considerable industrial development specially in the field of industries producing consumer goods. The second world war gave a momentum to Indian industrial development².

During the British rule there were profound changes in rural India as well. After the annihilation of self-sufficient village communities, the centralized state took over all the essential functions relating to village life. The village was slowly transformed from a self-governing community into an administrative unit of the centralized state and a dependent economic part of the national economy. The capitalist unification of India

based on the destruction of the village autarchy and the collective life of the people on the narrow village scale paved the way for higher forms of economy and social collaboration³.

These changes in the urban and rural life of India naturally resulted in a vast expansion of the sphere of the state. Even at the time of the transfer of power in 1947, the sphere was wide enough. And since then it has expanded tremendously. After the attainment of independence India was faced with the gigantic task of rebuilding her vast economy as quickly as possible. This work was not left to private initiative alone. The state was required to play a crucial role. And the government had to accept the policy of planning on a national scale, encompassing all aspects of economic and social life. This has resulted in a vast expansion of governmental functions. But the functions of the government have not been confined to the limits set by the successive five-year plans, however wide these might be. This becomes quite obvious from an analysis of the statutes adopted by the Indian Parliament since 1947 and the rules and orders framed thereunder. These have covered a wide range of subjects and have not been confined to a limited sphere of law.

The inevitable consequence of all this has been a formidable pressure on the administrative machinery inherited by the new state. The number of departments has, of course, increased considerably. At the time of the transfer of power there were only eighteen departments which were in course of a few days re-designated as ministries.⁴ Towards the close of 1969 there were eighteen ministries covering twenty-three departments in addition to four other departments, the Planning Commission and the Cabinet Secretariat.⁵ The number of ministries in the different states has also increased. Moreover, there have sprung up numerous statutory corporations and government companies. But the basic structure of the administrative apparatus has remained unchanged. This structure is not strong enough to bear the increased burden of work. Reeling under this pressure it is today on the verge of collapse. It is quite clear today that this machinery will miserably fail to stand any extra strain in the future.

This problem, however, is not peculiar to India. Such problems have arisen in every state where the dimensions of state activities have expanded enormously. The proliferation of the administrative burden in the western industrial nations has necessitated comprehensive efforts to bring about governmental and administrative reforms. It should be stated here that administrative reform is by no means a product of the western states. Administrative reform, is, in fact, as old as administration itself and dates back to those days when *homo sapiens* first rejected the status quo for a presumed better alternative. It was not enough to be dissatisfied, to investigate the causes of dissatisfaction and to explain perceived differences. One had to think of something better and work for its adoption. *Homo sapiens* was a born reformer.⁶

In the western industrial nations it has been found that neither the management hierarchies of public administration coming down from the nineteenth century nor the present decision-making processes and not even the method of recruitment and training of civil servants are suited to the purpose. In contrast to the traditional model of public service as being purely the executor of legislative orders, the twin function of public administration of carrying out the pilot duties decided upon in the political sphere and of participating in the groundwork for political decisions is coming more and more to the fore. In its preparations for making decisions, administration, more or less ossified in traditional organizational structures, is met in confounding multiplicity with social, economic, political, legal, financial, scientific and technological factors. And pressure for reform will continue to increase in the near future as well.

ADMINISTRATIVE REFORMS COMMISSION

In India, it became evident soon after the achievement of independence that reform of the administration was essential if a welfare state was to be established. Several attempts were indeed made to assess the nature of the administrative problems. But these attempts were not comprehensive and sustained. There was no coordinated examination of the whole administrative machinery.

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The need for setting up a commission to make a comprehensive study of the administrative apparatus was felt by many and Prime Minister Sastri stated in Parliament on August 26, 1965 : "There have been various study groups functioning. But I have often felt that, perhaps, these patch-works or these small efforts are not going to meet the situation, and I am of the opinion that there should be a high-power commission to go into this matter. Because it must cover the whole gamut of administration."

In January, 1966, the Government of India decided to set up the Administrative Reforms Commission "to examine the public administration of the country and make recommendations for reform and reorganisation where necessary." The Commission was to "give consideration to the need for ensuring the highest standards of efficiency and integrity in the public services, and for making public administration a fit instrument for carrying out the social and economic policies of the Government and achieving social and economic goals of development, as also one which is responsive to the people." The Commission was to consider, in particular, the following areas : (1) the machinery of the Government of India and its procedures of work ; (2) the machinery for planning at all levels ; (3) centre-state relationships ; (4) financial administration ; (5) personnel administration ; (6) economic administration ; (7) administration at the state level ; (8) district administration ; (9) agricultural administration ; and (10) problem of redress of citizens' grievances. The schedule to the resolution listed

some of the important issues to be examined under each of these ten heads. The total number of such issues was forty-one.⁸

The resolution stated that the Commission might exclude from its purview the detailed examination of administration of defence, railways, external affairs, security and intelligence work, as also subjects such as educational administration. The Commission would, however, be free to take the problems of these sectors into account in recommending reorganisation of the machinery of the government as a whole or of any of its common service agencies.

An analysis of the bio-data of the members of the Commission reveals that they did not lack the qualifications essential for carrying out the functions entrusted to them. The Commission, as originally constituted, was composed of one chairman, four members and one member-secretary. All of them, except the member-secretary, were Members of Parliament. The member-secretary, who subsequently became a full-fledged member, was an I.C.S. officer.

The Commission was set up on January 5, 1966, and its last report was submitted on June 30, 1970. In course of this time seven persons served on the Commission as chairman and members. Six of them were conversant with the problems of administration at one level or another having served either as ministers or as civil servants. The seventh member of this group had worked as the chairman of two committees of the Calcutta Corporation. Out of these seven persons, two had earlier served as members of state administrative reforms commissions. We cannot, thus, say that the Administrative Reforms Commission was composed of incompetent persons.

The Commission presented to the government twenty reports containing 537 recommendations covering vast areas of public administration in India. The reports dealt with the following problems: redress of citizens' grievances, planning-machinery (two reports), public sector undertakings, finance accounts and audit, economic administration, machinery of the government of India and its procedures of work, life insurance administration, central direct taxes administration, administration of Union Territories and NEFA, personnel administration, delegation of financial and administrative powers, centre-state relations, state administration, small scale sector, railways, treasuries, Reserve Bank of India, Posts and Telegraphs, and scientific departments.

The government resolution setting up the Commission authorised it to devise its own procedures and to appoint committees and advisers to assist it. The Commission set up twenty study teams and thirteen working groups and one task force. As the work of the Commission progressed it felt the need for studying some of the large government organizations apart from the ten major areas specifically referred to the Commission. Some of the ministries themselves requested the Commission to study

their problems. The Commission made extensive enquiries and gathered direct evidence apart from the scrutiny of specific subjects investigated by the study teams and working groups.

The critics of the Administrative Reforms Commission generally say that it should have finished its work in less time. But a close scrutiny of the reports of the study teams and of the working groups and the final reports of the Commission makes it clear that this criticism cannot be regarded as a valid one. The Commission submitted twenty reports in 54 months, that means it took only 2.7 months on an average to prepare one report. Moreover, besides the twenty final reports of the Administrative Reforms Commission, thirty-three reports were prepared by the Commission's study teams and working groups during the same period.

Another criticism levelled against the Commission is that a large sum of money had to be spent in connection with the Commission's work. But this criticism does not appear to be based on facts. The total expenditure up to February, 1970, was Rs. 66,59,231. The break-up figures were : (1) Travelling and other expenses of the chairman and the members of the Commission—Rs. 2,28,610 ; (the chairman and the members of the Commission worked on an honorary capacity) ; (2) T.A./D.A. to non-officials other than chairman and members—Rs. 6,18,711 ; (3) Salaries and allowances of the members of the staff—Rs. 42,66,912 ; (4) Other charges including cost of furniture, staff-cars and books—Rs. 15,44,998⁹. Considering the vast areas of administration covered by the Commission the amount of expenditure cannot be regarded as out of proportion.

It would, however, be wrong to suppose that the working of the Commission is beyond reproach. The main criticism that should be levelled against the Commission is that it failed to appreciate the need for co-ordinating the sectoral and inter-sectoral programme goals and the goals system of total policy. The shortcomings of the Commission become quite clear when we compare its reports with the recent reports on improving governmental organizations and the upper administrative echelons in the industrially developed states like Great Britain¹⁰ and the U.S.A.¹¹ The efforts at reorganization in these states have quite a few common features. Of these, mention should specially be made of the serious efforts towards functional organization of the administrative apparatus.

This is not to say, however, that the Administrative Reforms Commission was not aware of the problem of adapting the administrative system to the demands of developmental functions and the needs of the future. The guiding principles of the Commission were : "the intensity or magnitude of the administrative deficiency or inadequacy ; the requirements of adapting the administrative system or procedure to the demands of developmental functions or tasks ; the viability of the proposed reforms in terms of administrative, social and political challenges ; the need for improving efficiency, effecting economy and raising administrative standards ; the need for

maintaining a balance between administrative innovation and change and administrative stability; the need for improving the responsiveness of the administration to the people; the urgency for reform; and finally the demands of the present and the needs of the future."¹²

The fundamental defect of the Commission was that it could not properly realize the close connection between the administrative apparatus and the demands of a society that needs to be remoulded. The Commission, it appears, ignored the importance of the resolution adopted by the Indian Parliament as early as 1954 to create a "socialistic pattern of society."

Effective administrative reforms in India will be possible only after a comprehensive social transformation and replacement of the present regulatory mechanisms by novel instruments set up for the successful operation of the new social system. The resounding victory of the ruling party at the polls has made it imperative for the government to take immediate steps for the speedy implementation of the party's pledge to undertake "a genuine radical programme of economic and social development" for ending poverty, disparity and injustice. But the government can never be able to achieve these ideals unless it adopts radical measures for remoulding the social structure and this will necessitate a thorough overhaul of the administrative apparatus. Administrative reform for this new society would mean decisive changes in structure, in personnel, in process patterns and in organizational climate and organizational ecology.

Administration is after all a social sub-system reflecting the values of the wider society. Caiden says that successful reforms need to be preceded or accompanied by changes in the common culture and values that permit the accommodation and assimilation of reform. To this extent administrative reform is a dependent variable. Administrative reform is, therefore, successful only when associated with major social, political or economic reform. It is doomed to failure when undertaken for its own sake for the traditional rationale of efficiency and economy.¹³ In India, the accepted policy of Parliament is the creation of a new society, and so, the question of obstacles in the path of administrative reform does not arise. The problem in India, on the contrary, is the lack of initiative for introducing radical changes in the administrative apparatus. Machiavelli was quite correct when he stated in *The Prince* that the initiation of a new order was an extremely difficult task: "There is nothing more difficult to carry out, nor more doubtful of success, nor more dangerous to handle than to initiate a new order of things. For the reformer has enemies in all who profit by the old order, and only lukewarm defenders in all those who would profit by the new order." The Administrative Reform Commission has, undoubtedly, made numerous suggestions, but peripheral changes cannot re-shape the administrative apparatus in such a way that it can successfully meet the challenges of a new society where the ownership

and control of the material resources of the community will be so distributed as best to subserve the common good.

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UNDERSTANDING METAL CRAFTS : AN APPROACH FROM MUSEOLOGICAL STANDPOINTS

TARAK DEB BHARATI

The knowledge of metal which helped the course of evolution from savagery to civilisation was acquired and utilised in India from remote pre-history. Metallic handicrafts was a step ahead in the history of human civilisation.

In this scientifically minded societies, most of us tend to want more or less exact definition of anything we discuss. Such is the case with arts and crafts. Throughout history, great thinkers have tried to produce such a definition of arts and crafts. Each has added something to our knowledge but none has said the last word. In fact, the only thing we can be certain of is that for as long as artists exist and works continue, thinkers will discuss and seek to define arts and crafts. But though we cannot give an all-embracing definition of arts and crafts, we have no other alternative but to see how important it is in our lives if we try to imagine a world without it : no room of a house, no music of a song, no movement of a dance, no writings of plays or stories, no carvings of a sculpture or architecture, no lines of a painting or drawing and no design or decoration in the things we use in everyday life. Virtually what we see around us are examples of man's hand-work.

It is now generally held that the earliest trades of human beings in India are found in Punjab, in the region between the Indus and the Jhelum rivers about 500,000 years ago. Later on, we have come to know Palaeolithic age, the Mesolithic or the transitional period and the Neolithic age. Within the period of Neolithic age we find a greater variety of tools than in the preceding ages and these included celts, adzes, axes, hammers etc., made of stone. This age was succeeded by phases of culture distinguished by the use of metals.

Ancient India shared with many other cultures the knowledge of mining and working of metals or *dhatu*. The Indus Valley people worked with copper and were familiar with gold, silver, bronze and lead. By 1500 B.C. tin was known and by 900 B.C., iron. Steel came into use about 500 B.C. and brass followed a few centuries later. References can be seen in the Rig Veda, Ramayana, Mahabharata Arthashastra, and other ancient literature. Of the principal metals, eight known as the *asta-dhatu* : eight metal, were believed to be of supreme importance. Gold (*suvarna* or *avarana*)—the perfection of metals, was called a fragment of the Sun. The

word is said to have derived either from *su-varna*, beautiful colour or *sua-arna*, self surging or *svarna*, heavenly. Gold, rustless, stainless, pure is the deity of metals and was always found in abundance in India.

Silver or *raupya* was regarded as a fragment of the moon. Amulets of this metal were believed to soothe fevers, cool the brain. Small quantities of silver were often added to base metals in the manufacture of receptacles, utensils, and ornaments in order to lend them anctity. The term *loha*, applied to iron is also used for generally metals. One of the most important artifacts made of iron by Indians is the iron pillar of Meherauli by the side of Kutb-Minar in Delhi. About 23 feet high, this pillar is a single shaft of almost pure, malleable, rustless iron welded like slightly tapering cylinder. Steel or *saraloha* (fine iron) was of excellent quality and known throughout the ancient and medieval world. The art of tempering steel to which the medieval world owed the so-called Damascus-sword, was perfected in India.

Copper or *tamra* was believed to have magical properties since it had its own inner glow. It was used in the rites of the mother-goddess. Bronze, an alloy of copper and tin was also widely used for ceremonial purposes. There is no specific word for bronze but brass and copper were often classified with the bronzes and these metals either alone or together or combined with tin, zinc and lead with a little gold and silver added for good fortune were frequently used for statuary. Brass has been introduced later on. It is a shinable metal widely used for ceremonial utensils and bell-metal is related to it.

From the ruins of ancient cultures it has been proved that copper was the earliest metal known apart from gold and silver and several hoards of axes, swords, daggers, harpoons, rings have been found mostly in the Ganga-Yamuna Doab. Next phase of culture centred around the iron age and since then we have come into the historical period. But before all these knowledge of metals handicrafts originated at the dawn of human civilisation. It may be said that craft products generally cover those items which are made by the experienced workers who prepared things of daily necessities for the satisfaction of some popular social demand.

When we imagine pre-historic man performing rituals as they painted on the walls of the caves, it is difficult for us to connect such activities with anything we or our artists do today. The paintings drawn inside the caves are termed as 'products of cave art' while nicely carved harpoon-throwers, pieces of coloured pebbles, finely worked stone implements found at the mouth of the cave are called as products of 'home art'. We shall see that the so-called 'home art' of the palaeolithic cave mouths can be considered as the earliest examples of craft and they were predominantly utilitarian in

religious worship, processions and formal occasions, traditional parades, carnivals, sports, meetings—each of these occasions involve some kind of ritual and each ritual in turn, demand art of some kind. In this modern industrialised societies magic has little connection with the arts and crafts but it still provides the main function for the crafts among modern primitive peoples.

Products of crafts in different communities throughout the world are basically society-oriented. Hence we see that in many medieval cultures definite craft gave birth to clearly set craftsmen's communities, caste or guilds. The sophisticated art of the upper class is generally patronised by the king and the court and so its character changes in the different historical periods. In the case of popular crafts the rate of change is slower. This is due to the reason that while the taste of a court changes rapidly after the fall of a king or a dynasty, the products of crafts satisfy the long standing need of the people which do not change overnight.

A study of craft must be linked with the material of the craft, the technique of manufacture and method of their promotion. We cannot deny that craft products are basically utilitarian but at the same time some of them are artistic. Combination and adjustment with newer materials, discoveries related to different techniques of manufacture finally gave birth to various diversifications in the field of arts and crafts. The crafts made of metal is no exception in this regard. Use of more than one metal either by inlay or gilding developed into a separate craft. Combination of different mineral colours and laquer also culminated in another set of metal crafts. Introduction of precious and semi-precious stones in pieces on metal developed in the same manner into the setter's crafts which occupied such an important field in respect of metal ornaments.

Metal has long been an important medium of artistic and utilitarian expression due to its ductility, tenacity and malleability which are absent in other materials. For its stability and durability, its re-use in work after damage or breakage encouraged the people to continue the use of metal without changing unlike the modern ware e.g., glass, plastic, polythene etc. European countries with all their speedy technological development could only just emerge from the mental age. India still remains and will remain in metal age for a long period for her prejudices and restrictions.

Anyway, we shall now discuss something about the main techniques and divisions of principal metal crafts of ancient and modern India. Bending, tying and twisting, hammering, lattice-work, soldered, wire and nails, embossing and punching, chasing, rivetted relief work etc., are the main techniques of making any metal object and the following are the major technical divisions of principal metal crafts :

Cire-Perdue : The term *cire-perdue* or lost-wax casting is a French word 'which produced so many of the most artistically and culturally significant of the Old and New World's arts *du-feu*, is still being actively practised in parts of India today'. The *madhuchchhishtavidhana* or the method of lost-wax casting was also described in Indian *Silpasastras* at a very early date. At present both the techniques : solid method of casting and the hollow method of casting are being practised by the South Indians and North Indians respectively. In the process of solid casting a pattern of replica model of wax to be made first and then it is to be covered with layers of clay and kept for drying. A 'drain hole-cum-pouring channel' to be kept at the base of the mould for melting away the wax replica model. The desired metal is separately heated in a crucible and when melted it is poured through the drain hole to cover the vacant place inside the mould. Later on, after proper cooling, the artisan will break the mould, cut extra metal, chisel, file and engrave the object to make it a fresh one. South Indian craftsmen at present are making Nataraja, Parvati, Vishnu, lamps, dishes etc., in large scale by this process of *cire-perdue* casting.

In Bengal, Bihar, Orissa and Madhya Pradesh we see the method of hollow casting of the above process. Dhokra craftsmen of Bankura district in West Bengal are noted for making elephant, deer, horse, owl, ash-tray, cigarette case etc. Their process is to first make the replica model of the desired object with clay cores for applying coating of wax or wax-substitute locally known as *dhuna* on it. Later on, the pattern and design of the desired object will have to be adhered on the mould for another coating of sand-free clay on it. Thus formed the mould within which the desired object will remain. At the top of the mould two holes are kept for outgoing and incoming of wax and molten metal respectively. The craftsman can easily understand the time and duration of the mould to be kept on the furnace. The finishing task is given by files, chisels and thus made ready for market to sale.

Damascene or Bidri-Work : The next important technical division of metal draft is damascening or bidri work. Actual damascening work is limited to only gold on the surface of iron or steel. This form of work is almost out of fashion due to high price of gold. Damascening in silver is called bidri which takes its name from Bidar in Hyderabad and now in Mysore. In this technique the base metal is made in *cire-perdue* method upon which the required designs are made by engraving and later on inlaying of silver leaves on the curved surface of the base metal. The traditional patterns were of too much ornamentation but the modern articles are of utility basis. The technique of making same object differs from place to place with a slight variation in the process as well as in the use of metals.

Minakari or Enamel Work : It is the art of enamelling on metals : gold, silver and even brass, practised largely in medieval India. In this process we mean colouring and ornamenting the surface of the metal by fusing over it various mineral substances and finally polished with corundum and cleaned in strong fruit acid. On the basis of the demand enamellers are making several types of plate, wine-jar, scent-pots, glass and jewellery. Jaipur, Delhi, Lucknow and Moradabad are the famous centres of enamel wares. The other important technical divisions are encrested ware, filigree, repousse or embossed, soldering, engraving and inlaying.

The ornaments found at Mohenjo-daro and Harappa reveal that the Indian jeweller had at that early chalcolithic age already acquired the knowledge of using gold, silver, bronze and a variety of beautiful semi precious stones for the purpose of manufacturing ornaments. The techniques of making ornaments of any kind are hammering, soldering, punching, casting, chiselling, inlaying, die-sinking etc., and the main items of ornaments are pin, buttons rings, chains, necklaces, bracelets, bangles, pendants and other decorative objects.

Weapons of defence are shield, helmet, armour and weapons of offence are sword, dagger, spear, lance, arrow, axe, rifles and pistols etc. Indian arms and armoury was not only popular in shapes and sizes but a separate book of the Vedas entitled 'Dhanurveda' is devoted to the science of archery specially as a military art. It is known that each of the Gods has His peculiar favourite weapons. Indra, the God of the Kshatriyas, is represented as riding on an elephant and armed with the sword and chakra, the battle-axe and thunderbolt. The discovery from Mohenjo-daro also reveal metal arms which were generally made of copper and bronze. In later Indian sculpture and paintings we find the soldiers equipped with arms and in fighting postures.

Actually India bequeathed a rich legacy in arts and crafts of the world. From agricultural implements to the weapons of war, everything that man made, conformed to certain traditional forms. In modern times, the universal application of industrialisation forced the traditional metal crafts to slide down from its norms and forms. Still now what we have are really the assets of ancient Indian culture that can be seen in several museums in India. These cultural objects can also be seen in museums of western countries at large.

It is the duty of the museum of modern times to strengthen its collection with the best available materials and as fully documented as possible. It has been proved at various times that no social reconstruction work could be successful without a sustained effort from an integrated bureau of work. The efforts at craft development can hardly be successful without a permanent organisation or bureau like this. We must take into consideration the fact that craft development is a part of overall social development of a country. But there is also some difference

in respect of work connected with craft development, The difference originates from the fact that an object of craft is to be seen and used to be enjoyed. For this reason, a place must be created where craftsman and people get an opportunity to see authentic craft objects having traditional designs and motifs. This bureau of information and reference can best be provided by museums which is a centre for collection from authentic sources by expert people who are supposed to explain all questions connected with a particular craft.

The rejuvenation of a craft through museums constitute a field which was taken up some fruitful work during the post-war period. In countries like Mexico, the U.S.A. and Japan, the work and activities of these type of museums possess some affinity with other museums engaged in the spreading of the main tenets of fundamental education in rural communities. For this reason, these museums cannot afford to be passive in its approach to the visitors. Passivity could be avoided in various ways. Dynamism in permanent display is one of the fundamental things which attracts, holds, inspires a visitor. Specimens can be arranged in cases in simple clear information of an accepted basis, and the labels limited to brief statements of identity, structures and provenance. Then, however, there must be selection from the field to be covered, and a staff of experts competent to identify, classify and explain the material to critical seekers. The things may again be shown by models, diagrams, maps and photographs, the geography of the neighbourhood, its hills and villages or showing the process of manufacture and the use of finished products will encourage both the craftsmen and ordinary craft-user. In well-experienced museological approaches, it has been proved that temporary exhibitions offer the best opportunity to people to look at a single class of objects from different angles. Thus an exhibition of bidriware can be shown with reference to its manufacture, requiring different kinds of raw materials used, different processes to be undertaken and different results which are obtained by their adoption. Some class of bidriware can be shown from the standpoint of the user bringing out their possibilities in respect of various kinds of use for decoration and utility and the cost-structure. Businessmen and industrial entrepreneurs can look at the same objects from the standpoints of customer's choice and marketing possibilities inside and beyond the frontiers of the country of origin.

The influence of an active museum extends beyond its walls, playing an important part both in formal and in informal education. Schools from far and near send classes in charge of their teachers, and in some fortunate centres find specially trained teachers with classrooms and equipment at their services. Craft-teaching is specialised job which includes theoretical and practical training. For this, a well equipped laboratory, workshop or studio, atmosphere etc., are some of the primary

necessities to start with. It is differentiated from technology in number of aspects like raw materials, technique of production, colour and design, tools and implements. With limited time at the disposal of the students and the teachers it is difficult to impart proper training to particular batch of students. At least, the basic concept of one or two methods of production techniques of the crafts under study may be imparted. Like a fair or mela in villages, the craft museums can serve the purpose of the students who want to examine for themselves why objects of a particular locality are different from those of others, how colour and design influence the beauty of the craft, what tools have been used for shaping the objects, what techniques have been adopted, what are the social customs and beliefs lying behind a particular craft, how designs have been changed through ages and what social influences play behind it etc. The craft students can think for themselves or learn from the Curators or Master Craftsman about the remodelling of particular craft.

For further work series of sketches defining craft processes in the folder form with specific labelling suitable for all classes of people may be published for distribution among the masses. Design-sheets may be published for museum's internal work and also for sale among the public. In India this practice can be followed and booklets for the lost metal craft objects can be published. Where necessary, bulletin and other special guide-books and handouts may be published.

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E. V. LUCAS : PRINCE OF ESSAYISTS

VISVANATH CHATTERJEE

As Virginia Woolf truly says, the essayist must know—that is the first essential—how to write. 'There is no room for the impurities of literature in an essay. Somehow or other, by dint of labour or bounty of nature, or both combined, the essay must be pure—pure like water or pure like wine, but pure from dullness, deadness, and deposits of extraneous matter.' ('The Modern Essay', *The Common Reader*, First Series). The essays of E. V. Lucas have this purity about them, for he knows, if anybody does, how to write.

'Essay' comes from the French word for 'attempt' and is, by its very nature, tentative. It has a certain kind of incompleteness about it. But what it lacks in finality is more than compensated by the charm of the essayist. E. V. Lucas is an essayist of great charm and is distinguished for his graceful style and quiet humour.

Edward Verrall Lucas was born at Eltham in Kent on 12th June, 1868. He and the classical scholar, A. W. Verrall, belonged to the same Quaker family. After various schools at Brighton Lucas was apprenticed to a local bookseller. From 1889 to 1892 Lucas was a reporter on the *Sussex Daily News*. Then he was at University College, London, for some time, writing meanwhile for the *Globe*. Lucas had wide interests, a versatile mind, and a facile pen, and it is no wonder that he was a voluminous writer. He compiled a large number of anthologies, of which *The Open Road* and *The Friendly Town* were the most successful. Lucas wrote about a dozen novels, of which *Over Bremerton's* is perhaps the best. He also published many travel books, including *Highways and Byways in Sussex* and *A Wanderer in London*. He was a contributor to *Punch* and was its assistant editor in its most palmy days. Lucas became head of a well-known publishing house, Methuen & Co. Ltd. But, apart from his delightful essays, Lucas is remembered best of all as an authority on Charles Lamb, of whose essays and letters he published the standard edition and whose biography he wrote in 1905. Of Lucas's essays, there are about thirty volumes, including *Character and Comedy*, *One Day and Another*, *Good Company*, *Old Lamps for New*, *Loiterer's Harvest*, *Mixed Vintage*, *Giving and Receiving*, *Encounters and Diversions*, and *Pleasure Trove*. Lucas died on 26th June, 1938. He had already been made a Companion of Honour.

The twentieth century may be described as the golden age of the essay. It is one of the aspects of literary individualism which dominates our century. Both the earlier centuries, eighteenth and nineteenth, had periods when the essay flourished as a literary form, and the achievement

of the Romantic Revival in this particular genre can hardly be surpassed. But though there is not a single modern writer who can rise to the level of a Lamb or Hazlitt, there are about half a dozen modern essayists whose level is very high and E. V. Lucas is undoubtedly one of them. He may not have the sophistication of Max Beerbohm or the brilliance of Chesterton or the intimacy of Robert Lynd, but he has an inimitable quality of his own. That is the reason why no less a critic than Sir Edmund Gosse writes : "Unless judgment is much at fault, there has written in English, since the death of R. L. Stevenson, no one so proficient in the pure art of the essayist as Mr. E. V. Lucas." ("The Essays of Mr. Lucas", *Books on the Table*).

The literary essay is better known as the personal or familiar essay. As Bacon's essays are generally impersonal, it is difficult to regard them as essays proper, though in their own way they are masterpieces. The origin of the essays as a literary type goes back to the Renaissance, when the sixteenth century French writer Montaigne wrote down his reflections on various topics and published them under the title of *Essais*. In the preface of the book Montaigne explained his purpose. Since he and his friends must part company one day, he wrote his essays so that 'when they have lost me, which they must do before long, they might find in it some characteristic touches of my temperament and mood....for it is myself I am painting.' It is true of every good essayist. It is himself that he paints.

Lucas also is painting himself in his essays. What else would we expect of a man who has learned so much from his 'long and intimate communion with the text of Charles Lamb'? But Lucas knew that it would be unwise to play the 'sedulous ape' to Elia. So we find in Lucas a disciple rather than an imitator of Lamb. And the essays of Lucas, no less than those of Lamb, resemble fireside conversations. Lamb wrote about his Elia writings : "The Essays want no Preface : they are *all Preface*. A preface is nothing but a talk with the reader ; and they do nothing else." This is true of the essays of Lucas as well. They are marked by the fluence and ease characteristic of a good conversationalist. Frank Swinnertons' description of the literary essayist as 'a writer in his slippers' fits Lucas like a glove. Take this passage, for instance : 'At this minute somewhere there is a walking-stick whose one wish in life is to leave its present user and get back to me, its rightful owner ; but what can it do ? A mere voiceless piece of wood, what can it do ? Yet all its thoughts I know are with me.' This is the casual way in which Lucas begins his essay 'The Lost Stick.' Incidentally, it is in this essay that our wanderer-essayist makes the stick speak out nostalgically about its experiences of travelling with its master :

I was with him in Bombay, where, however, we walked little ; and in Delhi, where in the early morning we walked much ; and in Lucknow, where we went to the races and didn't do so badly ; and in the stifling streets of Benares among pilgrims and cows ; and in

Calcutta, where we went to the races again and lost all that Lucknow had provided, and more. Every evening just before sunset he took me to the Maidan and walked across the grass to the fort and back through the spicy golden haze.

Lucas is immensely interested in the people around him, especially in picturesque or quaint people. Some of them are described under the general title, 'Simple Souls'. There is Lucas's barber, a Pole by birth and a cosmopolitan by chance, who wanted to be a millionaire but ended up by missing the oysters during Christmas. Then there is the story of Lucas's neighbour, a young amateur farmer who was an art enthusiast, and his latest find :

When I told him that it was certainly not a Thomas Sidney Cooper (in spite of the artist's name in full upon it) his face fell, it is true, for a moment, but he bravely pulled himself together the minute after, and said with feeling, 'Well, they're damned good cows anyway, and I like 'em'. Cooper wasn't the only painter.'

Grapes are indeed not the only fruits.'

Lucas is no less interested in places, imbued as he has always been with wanderlust. Even ordinary scenes he can invest with glamour. In his essay, 'The Windmill', he waxes eloquent on its beauty. He pleads as eloquently for a revival of the windmill as Stevenson in his plea for gas-lamps :

....the living windmill is not only beautiful but romantic too : a willing, man-serving creature, yoked to the elements, a whirling monster, often a thing of terror....the only thing more beautiful in a landscape than a mill that is still is a mill that is active.

The 'gentleness' of Lucas is perhaps best revealed in his love of birds and animals. One of his finest essays is 'Birds and their Enemies.' He tells us in this essay how he has been watching, for a fortnight, two nests in the garden—a thrush's and a long-tailed tit's. The thrush built quietly and unobserved in a box tree and the long-tailed tit worked entirely in the open. But the well-laid plans of birds and men go equally awry. 'Fate does not seem to think much of birds.' Some village boys in a plunderous mood tore the tit's nest bodily from the hedge, and a cat destroyed the thrush's nest. 'Two tragedies in as many days, two families destroyed, two beautiful natural processes brought to nothing.' And then the essayist indulges in a little moralizing (a vein not very common in our writer) : 'We all prey on one another, and all in turn are preyed upon.' I think Lucas might have in mind Keats's 'Epistle to John Hamilton Reynolds' :

....Still do I that most fierce destruction see,—
The shark at savage prey,—the Hawk at pounce,—
The gentle Robin, like Pard or Duncce,
Ravening a worm,.....

There are, in 'Birds and Their Enemies', excellent observations on rabbits, squirrels (those brilliant aeronauts, poems in red fur), bats, and cuckoos (they sing the same song so many times over that one is ashamed of them). For a moment at least Lucas thinks that he is tired of cats :

Their rapacity is too continual, their cruelty too hideous, their beauty too superficial. Give me a plain, blundering, faithful-hearted, and true-eyed dog—a mongrel, even, if you will—before all the Persians of the Orient, or so I say today.

The Elian echo in the passage is unmistakable.

It is not cattiness alone that leads Lucas to canine affection. That he is a genuine dog-lover we can see from many of his essays, including 'A Mother's Counsel', but nowhere is this fact revealed so significantly as in the essay, 'The Lord of Flies'. Lucas calls a puppy the Lord of Life because he cannot conceive of a more complete embodiment of vitality, curiosity, success and tyranny.

Lucas is interested in games and sports, especially in cricket, and his gusto is as intense as that of Hazlitt. We have only to think of essays like 'Winter Solace' and 'A Rhapsodist at Lord's'. He quotes approvingly from the poet Francis Thompson's cricket prose : 'To be a fielder like Vernon Royle is as much worth any youth's endeavours as to be a batsman like Ranjitsinhji, or a bowler like Richardson'. ('A Rhapsodist at Lord's').

Lucas is a connoisseur of art and a bibliophile as well. This is illustrated most effectively in his essays like 'On Reading Aloud' and 'Other People's Books'. Though, unlike Lamb and Hazlitt, he uses quotations sparingly, he uses them sometimes with tremendous effect : 'No matter of what the breakfast consists, marmalade is the coping-stone of the meal. Without marmalade the finest breakfast is incomplete, a broken arc. Only with marmalade can it be a perfect round.' (Concerning Breakfast). There is, however, no lack of literary allusions in his essays : 'The mill one day—some score years ago—was full of life ; the next, and ever after, mute and lifeless, like a stream frozen in a night or the palace in Tennyson's ballad of the "Sleeping-Beauty": ('The Windmill') A more striking example is Lucas's remark in connexion with a bat which he has sheltered :

It was rescued and turned out to be of extraordinary friendliness, neither scratching nor biting, as tradition alleges of it, but drinking milk, and crawling over our hands and across the table in its velvet cloak like a burlesque Hamlet ('Birds and their Enemies').

The allusion is to the famous Play Scene (Act III, Sc. ii) in Shakespeare's *Hamlet* where the Prince of Denmark is shown to be stretched first of all at Ophelia's feet, but later on as crawling over the stage the better to observe whether he has been able 'to catch the conscience of the King'. Hamlet is also traditionally robed in black velvet.

Humour is one of the most attractive features of the essays of Lucas. Sometimes he will write an entirely humorous essay, as, for instance, 'Of the Best Stories'. It is in this essay that he recounts for us that amusing story associated with Lamb. Lamb's India House superior once reproached him : 'You always come late to the office.' Lamb's retort was devastating : 'Yes, but see how early I leave.' The essays of Lucas are full of such anecdotes. His humour would often come out in a well-chosen epithet or a stray phrase or an odd coinage, but it is best illustrated perhaps in certain striking remarks like the following :

- A chrysanthemum show is a temptation to Providence anyway, and Providence rarely has enough fortitude to resist temptation. ('The Enfranchised Reviewer', III).

I wonder if this is something that Lucas's Providence has in common with Oscar Wilde's Lord Darlington who can resist everything except temptation'.

The reference to Sir Edmund's alleged remark in 'The Perfect Widow' is no less humorous :

Rather, Mr. Gosse seemed to say—I have difficulty in giving his words accurately, for he wrote in a periodical (now in Heaven) that cost a guinea—rather than that widows should continue to practise biography on these lines, he would vote for the immediate acclimatisation of suttee.

Then there is the tirade against Tuesday in 'The Town Week', one of the most frequently anthologized of Lucas's essays :

But Tuesday has the sheer essential flatness of non-entity ; Tuesday is nothing. On Tuesday you touch the depths. Tuesday is also very difficult to spell, many otherwise cultured ladies putting the e before the u ; and why not ? What right has Tuesday to any preference ?

Much virtue in that 'otherwise' :

The humour of Lucas does not have the rainbow-quality of Elian humour, which is often closely linked with pathos. Nevertheless, sadness does occasionally creep in. There is a touching note of pathos in the essay 'A Funeral'. This essay gives us an unforgettable sketch of the old Shakespearean scholar, W. J. Craig (1843-1906), editor of *The Oxford Shakespeare* and of *King Lear* in the *Arden Shakespeare*, who had 'the heart of a child'. The sketch is drawn with genuine personal sympathy which has lent a poignancy to the entire essay.

Arnold Bennett sums up his impressions of the character of E. V. Lucas in memorable words :

On the surface he might be mistaken for a mere cricket enthusiast. Dig down, and you will come, with not too much difficulty, to the simple man of letters. Dig further, and, with somewhat more difficulty, you will come to an agreeably ironic critic of human foibles. Try to dig still further, and you will probably encounter rock.

(Books and Persons)

The rock is there, no doubt, and that is one of the reasons why the essays of Lucas, unlike the essays of Elia, are only a partial revelation of the essayist's character. But the virtues that Lucas found in the essays of Lamb—charm, prodigality of fancy and literary artifice—are all there in the essays of Lucas himself, and in a degree which is perhaps unsurpassed by any other contemporary essayist. Would it be going too far to take the cue from the words of Spenser's epitaph and describe E. V. Lucas as 'the Prince of Essayists in his Time'?

WHAT IS RIGHT AND WRONG IN AND ABOUT SAMKARA—VEDANTA

(K. C. Bhattacharya Memorial Lecture
by Dr. G. MISRA)

Lecture-I

Samkara is not a mystic nor is he an authoritarian. His philosophy is throughout articulated and logical. It consists of three parts, each supporting and being supported by all the rest. In my first lecture, I will discuss his philosophy of language, which is called Sabda-Pramana by Samkara. In this Pramana, he tries to show that language cannot represent reality. It consists of two parts—Adhyasa or the problem of predication and theory of language, considering incompleteness of meaning in all types of proposition. Adhyasa is a logical doctrine and not a psychological one. Here he analyses the concept of errors, not any actual case of psychological illusion. In the doctrine of Adhyasa, he raises two points, viz. predicates are not like caps fitting into the individual. Predicates are not linguistic jackets but involve an open texture. Secondly, every case of description carries the logical possibility of mis-description. The first is called appearance of the thing in a form which is not its own “Anyasya Anyadharma Aba-bhasatam” and the second is called “Satyanrte mithunikṛtya”.

In his theory of logic, he shows that the logical condition of completeness of meaning (Akamksa) is never satisfied in any descriptive propositions. The nearest approach to this ideal can be achieved in an identity proposition (Akhandarthaka Vakya). But here again, there is a contradiction by Janat-Ajahat-Laksana, reality is achieved but the sentence ceases to be a linguistic expression. Thus Samkara proves that analysis of language shows that reality remains outside language. It is both sabda Mula and Anirvahchanay.

Lecture-II

Samkara in his dialectic of causation, change and plurality, does not deny the fact of causal productivity, nor does he deny the fact of change, he is concerned with logical analysis of statement assulting causation and change. He does not deny the common place statement, the cloth produced out of thread. Nor does he deny the factual changing of milk into curd. He is only pleading that thread and cloth are not two different substances, according to him, the same substance which was described as thread is now described as cloth. And the substance which was described as milk is now described as curd. There is no change of substance but a change in quality and name (Nama-Rupa).

Thus, Samkara is not propounding any illusionistic theory of change, but only giving the logical analysis of concept of change. His considerations are linguistic and logical and not factual.

Lecture-III

In Samkara's epistemology, he is not concerned with any question of actual dreaming of illusion. His plea is that no experience can be known not to be a dream within that experience. Dream objects are taken to be real as long as it continues. It is only when he wakes up to another experience, we pronounce the former as the dream one.

He makes a logical point that experiencing an object does not guarantee its reality. Here he is only drawing our attention to the corrigibility of assertorial statements. He is not telling us that we are all the time, in fact dreaming.

CONCLUSION :—It is not correct to say that Samkara means by Sabda-Pramana, revelation by the texts. He means by Sabda-Pramana, knowledge of the nature of reality obtained through the critical theory of analysis. He does not admit like P.F. Steaswan that the concept of person is the basic idea of all linguistic use. But he considers this to be a hybrid idea and hence he condemns the whole conceptual system. He does not propound any theory of creation, far less a theory of illusory creation. There, he does not say that the world does not have a better status than a dream has. He only rightly points out that anybody's experiencing an object does not guarantee its objective reality.

Reviews and Notices of Books

Mahaprolay Ki Ghoney Asche ? (Are Last Days Nearer ?) By Jagannath Mukherjee, Alokchakra—14 Ramanath Mazumder Street, Calcutta : 9 : Price : Rs.4.00

This book is no fantasy but a very much fact-based prediction which may befall to human race if no check to their behaviour in relation to multiplication, pollution of environment and exploitation of natural resources is imposed for their own interest. Around 1800, Thomas Robert Malthus, a young British Clergyman used to contradict his father's contention that "every day in every way, the human race is getting better and better." Finally he wrote the book *Essay on the Principle of Population* in which he unchained the devil of the Law of Diminishing Returns.

In India, for example, apart from other factors, much of the economic benefits accrued out of planning has been eaten up by the rising population. Even though Nobel laureate Paul A. Samuelson ruled out apprehension of increasing population in affluent society yet it is a reality in Asia, Africa and Latin American countries. Even the votary of 'economic factors' like China has taken recourse to population control because every theory is bound to be negated if population is not cut to size, that is to say, kept within manageable proportion.

The human society has taken the Biblical truth 'Be fruitful and multiply' only ignoring the tenets of other Commandments. The result is what it should be. The propensity to propagate has brought with its train the possibility of catastrophe. What is necessary is a planned parenthood for the sake of the progeny. This is the reason why the United Nations has declared 1974 as World Population Year. The globe is tottering with its sons engaged in in-fighting.

Population control is not a new thing. In fact the Ancient World used to practice it. There is definite co-relation between demographic factors i.e., increase or decrease in the size and density of population with social, economic and political phenomena. Biological factors sometimes play the role of independent variable in conspiring social change. Interested readers may go through Sorokin's *Contemporary Sociological Theories*, it supports the view expressed in the book under review. Social tension is often a result of numbers and what we witness before our eyes today is just a vindication of demographic reason. Today we see villages remained villages for centuries and cities are becoming slums, only the horizontal slums are giving way to vertical slums.

Increase in the number of population calls for larger quantity of materials for their support of life. It resulted in the reckless exploitation of mines

and minerals of the good earth, which will eventually be exhausted. Mankind should ponder over this point right from now.

Last but not the least random industrialisation and its consequent urbanisation has poised many social and physical environmental problems. The pollution of air, earth and water by industrial exhausts and wastes is one of them. We are taking poison in our air, water and food, let alone adulterated food-stuff. We have, vitiated our atmosphere and envenomed our environment in every possible way. It is high time to look back from the abyss where we are going to step in and give up the brinkmanship until the point of no return is reached. The book deals in details the disaster that is imminent due to our greedy behaviour. Still we should not loose heart, and accept the challenge that 'life throws to our wit'. "Man must always be a music-maker and dreamer of dreams". To use the words of Henry Bergson "there is infinite capacity of human life" which may usher in "Brave New World" into reality. But cautious optimism is necessary in any re-assessment of our future and the book is a pointer in this respect.

Salil Dutta

OUR CONTRIBUTORS

The following authors have contributed their learned articles in this number :—

Prof. S. N. Sen, Vice-Chancellor, who helms the affairs of this largest and poorest University. The problem of this oldest University of India is largely a problem of numbers. There are many things in a name, That's why many students residing under the jurisdiction of other Universities of this State throng here for its alluring hoary name. Apart from nominal reason there are many real reasons also in terms of facilities. People talk in such a manner as if there is only one University in West Bengal, that is ours, although this State (which is next to Kerala in literacy percentage) possesses 8 Universities.

The present article is a recent one and considering the importance of it in the context of declaring Calcutta University an Institution of National importance under Schedule VII (63) of the Indian Constitution we have incorporated it in this Number albeit it is dated April—June 1972

Dr. S. N. Sen, an economist of repute, was Professor in the Department of Economics of this University before his present office. The Teacher-Vice-Chancellor of this University scans India's premier University's problems and prospects in this article.

Dr. Sen is also Chairman, Board of Editors, Calcutta Review.

Tarak Deb Bharati. Curator. Crafts Museum, All India Handicrafts Board, New Delhi.

G. C. Chauley. Curator. Nalanda Museum. Archaeological Survey of India. (Both the Curators are product of this University. Their articles were meant for publication in the Special Museum Number of the Calcutta Review which we unfortunately could not incorporate in that Number due to acute shortage of space.

Bangendu Ganguly. He is an 'oriented' political scientist rather than 'committed' as is often heard, A talk to him will reveal term like 'committed scientist' is a misnomer. Both Mr. and Mrs. Ganguly lecture in Political Science in Post-graduate Department of this University and both of them obtained Doctor of Philosophy from this University. Their articles appeared previously in our journal.

Viswanath Chatterjee. Reader in the Department of English, Jadavpur University ; he has written books on Romantic tradition and Continental poetry. His edition of Sidney's 'Apologie for Poetries' is forthcoming.

G. Misra. Dr. G. Misra is the Professor of Philosophy. Utkal University. Bhubaneswar, Orissa. Here is the synopsis of his K. C. Bhattacharya Memorial Lecture delivered in this University.

Introduction by Salil Datta, Manager, Calcutta Review.

In the previous issue this Manager begged apology for the thinness of the journal due to paper scarcity. It is also necessary to submit we are lagging behind our schedule of publication for which we face many procedural difficulties. This running behind schedule is mainly due to difficulty in printing which has been noticed by the authority. We hope to break the bottleneck soon. But the delay in publication is, in the meanwhile, sincerely regretted. The situation in this land is in which God that failed. It is our sincere endeavour to restore the schedule of publication and we hope to do it. Our esteemed readers may share this optimism.

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I, Sibendranath Kanjilal, do hereby declare that the particulars shown in the statement set forth above are true to the best of my knowledge, information and belief.

S. Kanjilal,
Superintendent,
Calcutta University Press.